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# KUNKEL'S Musical Review

OCTOBER, 1903

Vol. 27

Whole No. 299

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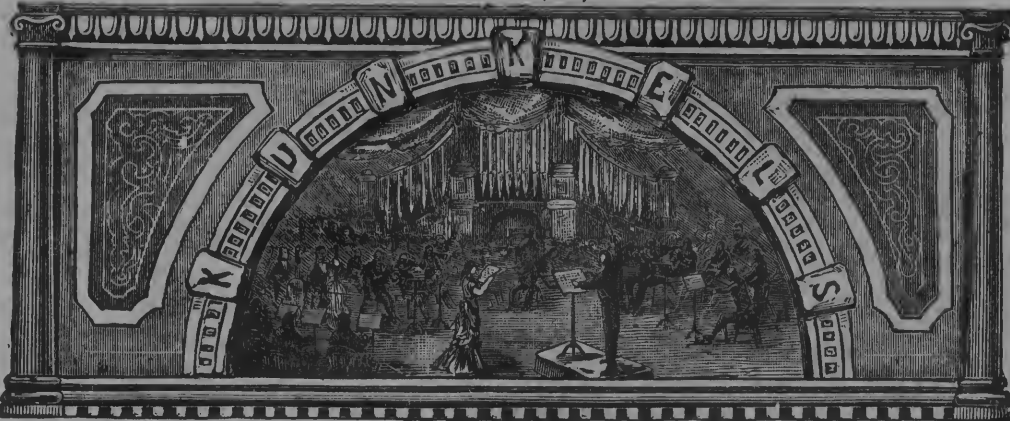
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## D O MUSICIANS GROW TO BECOME LIKE THEIR INSTRUMENTS.

This is a question that is really worth looking into, and it opens many subjects for serious thought. It is an old saying that the environments influence a man's life to a great degree, and we believe this, in time. Well, if that be true, why is it not reasonable to suppose that a musician may, in time—that is, if he really loves his instrument—become in a sense like it? The following appeared in *Music Trade Review*.

"Cellists are usually large, fine-looking men, who give the impression that they are as profound, noble and sympathetic as their instruments. The bass players frequently appear heavy and phlegmatic, like their huge 'fiddles.' Flutists as a class are charming, kindly and refined, and the bird-like quality

of the instrument they play suggests all that is cheerful and delightful in life. The oboe, the most trying of all instruments, sometimes has a peculiar effect on the men who play it. If a colleague wants a favor of the oboe player, he will not forget to ask it before the concert, for after the performance the oboeist emerges from the stage snarling and generally out of sorts. The oboe has a narrow, peculiar mouthpiece, and the fragile, lovely tone which the instrument is capable of emitting depends on the flexibility of the muscles of the player and his control over them. That queer-shaped member of the wood-wind family, the bassoon, has been referred to by one writer as the 'humorist of the orchestra.' If the men who play the bassoon are humorists, they are of the quiet solemn type. The men who play the awkward looking trombone are sometimes as awkward in appearance as their instrument. The horn players look calm and

degnified, like the tones they get from their instruments, and the cornetists are some-times heard before they are seen. The drum players are apt to be merry fellows. The player who sits way back with the great tuba rolled about his shoulder and arms like an immense pretzel is generally a large, fat man who corresponds in all respects with the ungainly but necessary brass instrument he has learned to fondle as tenderly as a good mother does her babe."

TSCHAIKOVSKY has at last become the fashion in Vienna, and observers are noting at the same time a waning of the Brahms cult. Speaking of Robert Fuchs (one of the Brahms disciples), Robert Hirschfeld says that since Brahms, the main stem, has fallen, the creepers that surrounded him are gradually being ignored, and the paths of modern musical development leave them behind.

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# MUSICIAN'S REVIEW

OCTOBER, 1903.

KUNKEL BROTHERS, Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 27

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THOMAS M. HYLAND, . . . EDITOR

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## THE COMING SEASON.

The musical season upon which we are now entering, says the *Music Trade Review*, promises to be one of unusual activity. The managers, who have already announced their plans, promise us many artists of international fame in the vocal and instrumental fields.

The question arises, as this transitory artistic emigration to the United States becomes larger, whether the high salaries promised the majority of artists can be paid and allow the managers at the same time a profit.

The speculation which has been going on for the last two years in the artistic world is very much like the speculation in Wall Street. There has been apparently an overestimation of the resources of our people, who pay the bills, with the result that many managers and many singers have closed their seasons with a marked diminution in the expected financial returns.

The tendency to congestion in the musical field is not only noticeable in this country, but during the past season in London it was particularly marked with the result that few concerts paid and few were well attended. There is a limit to the capacity of the musical public both physically and financially, and wise managers should recognize this fact. Meanwhile the outlook at the present time is very favorable, provided as we said before, there is no congestion. In the orchestral domain we are to have a quintette of conductors famous the world over—Richard Strauss, Edouard Colonne, Felix Weingartner, Henry J. Wood and Felix Mottl. These gentlemen represent Great Britain, France and Germany. It is stated that each will conduct one concert of the Philharmonic Society in the city by whom they have been engaged. Strauss will also conduct one or more works at each of

the five Wetzler concerts in New York, and will also visit other American cities in this capacity.

This experiment of having different conductors at each concert of the Philharmonic while interesting, will do little toward eradicating the basic evils which exist in the organization. The reconstruction should commence as Walter Damroch aptly said, not at the head but in the orchestra itself. Meanwhile this is an age when personality counts for much on the stage, in politics, in the pulpit and in the concert hall.

The favorite play actor is often merely a personality. The playgoer of the younger generation goes to the theatre to see Irving, Mansfield, Sothorn or Miss Adams without thought of the character of the play. Many go to watch a particular conductor, whether he be an interpreter of Beethoven, Brahms or some wild Russian. He, by means of his own magnetic fluid and with the aid of music for which he has a sympathy, moves and thrills them. It is so in the case of a singer or a pianist. This has been illustrated time and time again for some of our famous pianists can play execrably and yet work an hypnotic spell over the audience. Whether the visiting conductors will be able to rejuvenate the orchestra, or by their personality so interest the public as to make them forget the music, is of course a matter to be demonstrated later.

In pianists, in violinists and singers of note, including, of course, Patti, of "farewell" fame, we will have a generous portion and the appetites of our concert goers cannot fail to be satisfied. We must look out for dyspepsia, however.

## CONRIED'S PLAN FOR OPERA.

The formal announcement regarding the first season of opera under the control of Heinrich Conried at the Metropolitan Opera House has been made public. The season will open on Nov. 23 and continue for fifteen weeks. Ten performances, instead of the usual twenty, will be given in Philadelphia, and a tour of five weeks, including Boston, Chicago, Pittsburg and Cincinnati, will follow the New York season.

There will be four regular subscription performances a week, on Monday, Wednesday and Friday evenings and on Saturday afternoon. In addition there will be a popular price performance on Saturday night.

"Parsifal," which is to be sung for the first time on Dec. 24, will be given on ten Thursday evenings and will be outside the subscription. Seats will cost \$10 in the most expensive parts of the house. Subscribers to the opera will be allowed to retain their seats for one "Parsifal" performance and will be able to get their stalls for \$7.

The principal singers of the company will be Ernesto Caruso, the Italian tenor; Ernest Krauss, the leading tenor of the Berlin Royal Opera House, who sang here five years ago with the Walter Damrosch Opera Company; Franz Naral, a Viennese tenor, who is to sing the lyric roles in the French repertoire; Andreas Dippel and Aloys Burgstaller. The contraltos are all American singers and include Louise Homer, Edith Walker, who has been the first contralto at the Imperial Opera House in Vienna, Josephine Jacoby and Marcia Van Dresser.

The conductors of the Wagner operas are W. Felix Mottl and Alfred Hertz. The Italian operas will probably be under the direction of Antonio Vigna, the conductor at Monte Carlo and La Scala. Nahan Franko is to conduct the ballets, and Gustav Hinrichs is also to be one of the conductors.

Among the revivals of the season will be Donizetti's "L'Elisir d'Amore," for Mme. Sembrich and M. Caruso; "Les Dragons de Villars," by Maillart, for Mme. Calve; "La Gioconda" of Ponchielli, for Mme. Ternina, and Smetana's "The Bartered Bride," which is to be sung in English. There will be two ballets revived, Delibe's "Sylvia," and Bay-er's "Die Puppenfee."

Mr. Conried told something of his struggles to perform "Parsifal."

"After I had been attacked in every way by Mme. Wagner, who tried to prevent the artists from appearing in the performance, I replied that I would give up my plan in case all the court opera houses of Germany, as well as the managers of the other large opera houses in Europe, should promise not to perform 'Parsifal' after 1913, when the opera will be free, but to lease it exclusively for Beyreuth. They will then be in exactly the same position I am now. Every single manager declined to accede to that proposition and said he intended to produce 'Parsifal' the minute the copyright expired.

"Felix Mottl is to rehearse the singers and orchestra of 'Parsifal.' I left it an open question in our contract whether he is to conduct the performance or not. He thinks and

says Mr. Hertz can conduct them as well as he. But it may be that Mme. Wagner will request him to do so at the last minute.

"New costumes were designed for me by Prof. H. Loeffler of Vienna, and new scenery has been painted for the opera. Anton Fuchs, the stage manager who originally mounted 'Parsifal' in Munich for the nine performances given for King Ludwig, is to be the stage manager.

"The artists to take part in 'Parsifal,' Mme. Ternina and MM. Burgstaller, Van Rooy, Goritz and Blass, have all taken part in the production at Bayreuth."

Mr. Conreid has increased the orchestra to ninety-one players, and the chorus will be larger by fifty than it ever was before.

Subscribe for Kunkel's Musical Review.

ANTON VAN ROOY, the great Dutch basso, who comes for a short concert tour under the management of Mr. Wolfsohn before the opening of his opera season, will sing his first engagement in Minneapolis on the 2d of November. From then until the opening of the operatic season on the 23d, he will sing almost continually in either orchestral concerts or recitals.

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## ON THE TRIAL OF LISZT.

It is a holy and wholesome thought to visit the graves of genius, for the memories aroused may serve both as an inspiration and a consolation in the spiritually arid tracts of every-day life, says James Huneker. Following the trial of Liszt from Weimar to Rome, thence to Budapest—which cities were the three he inhabited during his annual itinerary—might prove a pretty diversion for those to whom the name of this Hungarian master means more than a reputation for pianoforte virtuosity.

Franz Liszt was the greatest pianist the world has ever heard; but he was a greater man and a great composer. Some day these facts will be recognized and then it will not be necessary to state them. Liszt is now a classic in the making and that indeterminate period is always a fascinating one to the student.

After rambling over Weimar and burrowing in the Liszt museum, one feels tempted to pronounce Liszt the happiest of composers, as Yeats calls William Morris the happiest of the poets. A career without parallel, a victorious General at the head of his ivory army; a lodestone for men and women; a poet, diplomat, ecclesiastic, man of the world, with the sunny nature of a child, loved by all, envious of no one—surely the fates forgot to spin evil threads at the cradle of Franz Liszt. He, too, like Friedrich Nietzsche had daemonic fantasy; but for him it was a gift, for the other a curse. Music is an outlet and Nietzsche of all men would have benefited by its healing powers.

In Weimar Liszt walked and talked, smoked strong cigars, played, prayed—for he never missed early mass—and composed. His old housekeeper, Frau Pauline Apel, still a hale woman, shows, with loving care, the memorials in the little museum on the first floor of the Wohnhaus, which stands in the gardens of the beautiful ducal park.

Here Goeth and Shiller once promenaded in a company that has become historic. And cannot Weimar lay claim to a Tannhauser performance as early as 1849, the "Lohengrin" production in 1850 and the "Flying Dutchman" in 1853? What a collection of manuscripts, trophies, jewels, pictures, orders, letters—I saw one from Charles Baudelaire to Liszt—and testimonials from all over the globe, which accumulated during the career of this extraordinary man!

The grand pianoforte, once so dearly prized by the master, has been taken away to make room for the many cases containing precious gifts from sovereigns, the scores of the Christus, Faust Symphony, Orpheus, Hungaria, Berg Symphony, Totentanz and Festklänge. But the old instrument upon which he played years ago still stands in one of the rooms. Marble casts of Liszt's, Beethoven's and Chopin's hands are in view; also Liszt's hand firmly clasping the slender fingers of the Princess Sayn-Wittgenstein.

Like Chopin, Liszt attracted Countesses as sugar buzzing flies.

## JACQUES THIBAUD, VIOLINIST.

It may be said without question that Jacques Thibaud, the French violinist who is to tour this country under the management of Henry Wolfsohn, is one of the greatest of younger violinists. Those familiar with his playing class him with the most celebrated violinists of all times.

In Europe, where he has been playing since 1899, he is called a "phenomenal" player. He possesses all of the qualities displayed by other violinists, besides other new phases that were received as little less than revelations in the most critical music centers of Europe.

Thibaud is 24 years of age. His father was a musician, and was also his first teacher. He has two older brothers both fine artists—one a pianist and the other a cellist. When Jacques finished studying with his father, he entered the Paris Conservatory and took first prize for violin playing in 1896. After this he joined the Colonne orchestra and soon attracted attention by his solo playing. During the winter 1899-1900 he won great renown in his own country as well as in Holland and Switzerland as a virtuoso. After this he visited Berlin and from there dates his international fame and great triumphs.

Thibaud makes his American debut at the

first of the Wetzler Symphony Concerts in Carnegie Hall on Friday evening, Oct. 30, after which he will tour the country.

## GREIG CAUGHT BY AN INTERVIEWER.

During a recent visit to Paris Greig fell a prey to the ubiquitous interviewer. This was his apology for his own career: "Artists like Bach and Beethoven have raised temples and churches on the heights. I have tried, as Ibsen says in one of his plays, to build homes for human beings, in which they shall be happy and comfortable. In other words, I have noted down the popular music of my country. In style I have remained a German 'romantic' of the school of Schumann, but at the same time I have explored the rich treasure of the folk-songs of my fatherland, and from these hitherto unexplored manifestations of the Norwegian genius I have tried to create a national art."

HAROLD BAUER and Pablo Casals, after giving a few successful concerts in Portugal, sailed from Lisbon for a joint tour in Brazil. Harold Bauer left Europe on Sept. 15 for the United States. Pablo Casals has made arrangements for a tour in the United States commencing in January.

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# SONATINA.

№ 31.

## TEMA CON VARIAZIONI.

LUDWIG van BEETHOVEN.

Notes marked with an arrow (↘) must be struck from the wrist.

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Whenever you are in doubt as to the performance of any passage in this or in any other piece—such as the Trill, the Grace Notes, the Mordent and Turn, Repeated Notes, Mixed Positions, Two Notes against Three Notes, the Wrist Attack, the Artistic Use of the Pedal etc. consult "Kunkel's Royal Piano Method?"

Andante. ♩ – 100.

1890-11

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## Var. 1.

The musical score for Var. 1 consists of five systems, each with a piano (left hand) and right-hand (right hand) part. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as dynamics (*f*, *pp*, *mf*), fingerings (1-5), and articulations (accents, slurs). The right-hand part often features complex melodic lines with slurs and fingerings, while the left hand provides a steady accompaniment with chords and moving lines. The score is marked with 'r.h.' for the right hand and 'l.h.' for the left hand. The final system ends with a double bar line and a repeat sign.



This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'cresc.', 'f', and 'pp'. Fingering numbers (1-5) are present throughout the score. The piece concludes with a double bar line at the end of the fifth system.

1890-11

[illegible]

Var. 3. *Meno mosso.*

7

The musical score for Var. 3, *Meno mosso*, is written for piano and bass. It consists of six systems of music. The first system begins with a piano (p) dynamic and a forte (f) dynamic. The second system includes a *Pizzicato* instruction. The third system features a *cresc.* (crescendo) marking. The fourth system includes a *p* (piano) dynamic and a *The second time pp to* instruction. The fifth system includes a *f* (forte) dynamic and a *Pizzicato* instruction. The sixth system includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The score is marked with various musical notations, including triplets, slurs, and articulation marks. The key signature is one flat (B-flat), and the time signature is 4/4. The score concludes with a *Ad.* (Adagio) marking and a repeat sign.

*f.* *The second time pp to* *Pizzicato.*

*cresc.* *p* *The second time pp to* *f.* *Pizzicato.* *cresc.* *f.* *Ad.*



## Var. 4. Tempo I.

*2nd time pp to \$*

*f*

*pp*

*cresc.*

*Red. \**

*The second time pp to \$*

*1. 2.*

*Red. \**

## CODA.

Cantabile.

## MINUETTO.

Tempo di Minuetto. ♩ - 88.

The musical score for the Minuetto is presented in a single system with two staves. The key signature is G major (one sharp), and the time signature is 3/4. The tempo is marked 'Tempo di Minuetto. ♩ - 88.' The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, f). It also features fingerings, slurs, and pedaling instructions (Ped. and asterisks). The piece begins with a piano (p) dynamic and ends with a forte (f) dynamic. The notation is in a standard musical format with a treble and bass clef.



or thus:

*A*

*Ped.*

**TRIO. Scherzando.**

*cresc.*

*pp*

*Ped.*

The page contains five systems of musical notation for piano, each consisting of a treble and bass staff. The notation is highly detailed with numerous fingerings (numbers 1-5), slurs, and dynamic markings.

- System 1:** Features a *p* (piano) dynamic marking. The right hand has a melodic line with slurs and fingerings. The left hand has a rhythmic accompaniment. A *ten.* (tension) marking is present above the right hand in the final measure.
- System 2:** Continues the melodic and rhythmic development. A *p* marking is present in the right hand. A *ten.* marking is present above the right hand in the final measure.
- System 3:** Includes a *cresc.* (crescendo) marking in the left hand. The right hand has a melodic line with slurs and fingerings. A *ten.* marking is present above the right hand in the final measure.
- System 4:** Features a *p* marking in the right hand. The right hand has a melodic line with slurs and fingerings. A *ten.* marking is present above the right hand in the final measure.
- System 5:** Includes a *f* (forte) dynamic marking in the right hand. The right hand has a melodic line with slurs and fingerings. A *ten.* marking is present above the right hand in the final measure.

Throughout the page, there are many *ten.* (tension) markings and asterisks (\*) indicating specific performance techniques or fingerings. The notation is complex and requires a high level of technical skill to perform.

First system of musical notation, measures 1-4. Treble and bass staves with various notes, rests, and fingerings. Dynamics include *f* and *p*. Pedal markings are present.

Second system of musical notation, measures 5-8. Treble and bass staves with various notes, rests, and fingerings. Dynamics include *f* and *p*. Pedal markings are present.

Third system of musical notation, measures 9-12. Treble and bass staves with various notes, rests, and fingerings. Dynamics include *p*. Pedal markings are present. An alternative phrasing "or thus:" is shown above measure 12.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various notes, rests, and fingerings. Dynamics include *p*. Pedal markings are present.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various notes, rests, and fingerings. Dynamics include *f*. Pedal markings are present.



Carl Sidus Op.122.

*Allegretto* ♩.—152.

### Secondo.

[illegible]

## 3

Notes marked with an arrow (↓) must be struck from the wrist.

**Carl Sidus Op.122.**

*Allegretto* ♩—152.

**Primo.**

651 - 6

Edition Kunkel.

4 *Moderato* ♩ = 160.

*Secondo.*

*p* *f*

(Key of F major.)

*p* *f* *p* *cres.* *cen.*

*do.* *f* *p*

*p*

*f* *p* *f* *p* *f* *f*

*Allegro viro* ♩ = 138.

*p*

(Key of C major.)

Eatton Kunkel.

651 - 6



Moderato ♩—160.

Primo.

(Key of F major.)

*cres.*

*or*

Allegro vivo ♩—138.

(Key of C major.)

Secondo.

2nd time *ff*

*mf* (Key of A minor)

Primo.

(Key of C major.)

*mf*

*f*

*f* *f* *f* *f* *f* *ff*

651 - 6

Edition Kunkel.

The musical score is written for piano and consists of several systems of staves. The first system includes a 'Secondo' part with complex fingerings (5, 3, 1, 4, 2, 3, 4, 5) and a 'Primo' part in the key of A minor. The second system continues the 'Secondo' part with a '2nd time ff' marking and the 'Primo' part in the key of C major. The third system features a 'Primo' part with a 'mf' dynamic and a 'Secondo' part with a 'f' dynamic. The fourth system shows the 'Secondo' part with a 'f' dynamic and the 'Primo' part with a 'ff' dynamic. The score is heavily annotated with fingerings, slurs, and articulation marks, indicating a technically demanding piece.

Primo.

2nd time *ff*

*mf* (Key of A minor.)

*mf*

*f*

*ff*

651-6



# I LOVE YOU DEAR.

To Miss Margaretta Bell Bobyne.

L. M. BINGHAM.

Moderato. ♩ 112.

Moderato. ♩ 112.

There

*p*

is no phrase so worn and old..... In all the world, nor one so

sweet..... To lov - er's lips or mai - dens ear,..... As

this re - frain: "I love you dear," To lov-ers lips..... or maidens ear, As this re-



frain:..... "I love you dear," As this re - frain:..... "I love you dear," "I love you



dear," "I love you dear."



1ed. \* 2ed. \* 1ed. \* 2ed. \* 1ed. \* 2ed. \*



\* 1ed. \* 2ed. \* 1ed. \* 2ed. \* 1ed. \* 2ed. \* 1ed. \* 2ed. \*

No night so dark, no day so long, But hope brings com - fort

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains a melodic phrase with a long note on 'dark,' followed by a rest, then another melodic phrase on 'no day so long,' followed by another rest, and finally a phrase on 'But hope brings com - fort'. The piano accompaniment features chords in the right hand and single notes in the left hand, with a small asterisk marking the beginning of the left-hand part.

to the heart, If on - ly some - - one stand - eth near

The second system of music continues the vocal line and piano accompaniment. The vocal line has a melodic phrase on 'to the heart,' followed by a rest, then a phrase on 'If on - ly some - - one stand - eth near'. The piano accompaniment continues with chords and single notes.

To whis - per low "I love you dear," To whis - per

The third system of music continues the vocal line and piano accompaniment. The vocal line has a melodic phrase on 'To whis - per low', followed by a phrase on '"I love you dear,"', and then another phrase on 'To whis - per'. The piano accompaniment features a more active melody in the right hand. There are 'rit.' markings above the vocal line and below the piano accompaniment. A 'Ped.' marking is below the piano accompaniment, and an asterisk is below the vocal line.

low "I love you dear." Ah..... There

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a phrase on 'low "I love you dear."', followed by a phrase on 'Ah.....' with a long note, and then a phrase on 'There'. The piano accompaniment continues with chords and single notes. An 'ad lib.' marking is above the vocal line.



*Tempo I.*

is no change as time goes on,..... No new words seem so full of joy,..... As

these when ut - tered fondly near,..... In trembling tones, "I love you dear," As these when

ut - - - tered fondly near "I love you dear,....." "I love you dear" In trembling

tones..... "I love you dear," "I love you dear,"..... "I love you dear."

# TWINKLE, TWINKLE LITTLE STARS.

*Notes marked with an arrow must be struck from the wrist.*

**WOLFGANG AMADEUS MOZART.**

**CARL SIDUS.**

Allegretto-(Lively.) ♩ - 88.

(Key of G major.) N.B. 5 3

*N.B. For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.*

The musical score for "The Bird Song" is written in D major. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with fingerings indicated by numbers 1 through 5. A double bar line with repeat dots appears after the first measure. The bass staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of chords and single notes, with fingerings indicated by numbers 1 through 5. A double bar line with repeat dots appears after the first measure. The key signature changes to D major (two sharps, F# and C#) after the first measure, indicated by the text "(Key of D major.)" in parentheses. The score continues for several measures, with fingerings and note values clearly marked.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody consists of 12 measures. The first measure is a whole note chord (F#4, A4, C5). The second measure is a quarter note (F#4) followed by a quarter rest. The third measure is a quarter note (A4) followed by a quarter rest. The fourth measure is a quarter note (C5) followed by a quarter rest. The fifth measure is a quarter note (F#4) followed by a quarter rest. The sixth measure is a quarter note (A4) followed by a quarter rest. The seventh measure is a quarter note (C5) followed by a quarter rest. The eighth measure is a quarter note (F#4) followed by a quarter rest. The ninth measure is a quarter note (A4) followed by a quarter rest. The tenth measure is a quarter note (C5) followed by a quarter rest. The eleventh measure is a quarter note (F#4) followed by a quarter rest. The twelfth measure is a quarter note (A4) followed by a quarter rest. The score includes fingerings (1, 2, 3, 4) and breath marks (arrows) above the notes.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score includes a double bar line with repeat dots, indicating a repeat section. There are fingerings (1, 2, 3, 4, 5) and breath marks (arrows) indicated throughout the piece.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of four measures. The first measure has a treble staff with a half note G4 and a quarter rest, and a bass staff with a half note G2 and a quarter rest. The second measure has a treble staff with a half note A4 and a quarter rest, and a bass staff with a half note A2 and a quarter rest. The third measure has a treble staff with a half note B4 and a quarter rest, and a bass staff with a half note B2 and a quarter rest. The fourth measure has a treble staff with a half note C5 and a quarter rest, and a bass staff with a half note C3 and a quarter rest. The score is written in a simple, clear style, with fingerings indicated by numbers 1-5 above the notes.

## TRIO.

Cantabile. (singing.)

To shorten the piece go from \$ to ⦿





# HAPPY CHAPPY.

## MARCHE MILITAIRE.

OTTO ANSCHUETZ.

Notes marked with an arrow (↘) must be struck from the wrist.

Vivo ♩ - 120.

The musical score is written for piano and consists of four systems of two staves each (treble and bass). The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Vivo' with a quarter note equal to 120 beats per minute. The score includes various musical notations such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1 through 5. Dynamics include 'f' (forte) and 'p' (piano). Performance instructions include 'Notes marked with an arrow (↘) must be struck from the wrist.' and 'cresc.' (crescendo). The score ends with a double bar line and a final chord.

1939 - 7

Edition Kunkel.

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First system of musical notation, measures 1-6. The treble clef staff contains a melody with various fingerings (1, 2, 3, 4, 5) and slurs. The bass clef staff contains a supporting line. The dynamic marking *mf* is present. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 2, 4, and 6.

Second system of musical notation, measures 7-12. The treble clef staff continues the melody with fingerings and slurs. The bass clef staff continues the supporting line. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 8, 10, 11, and 12.

Third system of musical notation, measures 13-18. The treble clef staff features a crescendo leading to a fortissimo (*sf*) section. The bass clef staff continues the supporting line. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 14, 16, 17, and 18.

Fourth system of musical notation, measures 19-24. The system begins with the tempo marking *Giocoso.* and the dynamic marking *mf*. The treble clef staff contains a more active melody with many slurs and fingerings. The bass clef staff continues the supporting line. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 20, 22, 23, and 24.

Fifth system of musical notation, measures 25-30. The treble clef staff continues the melody with slurs and fingerings. The bass clef staff continues the supporting line. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 26, 28, and 30.



First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (5, 4, 3, 2, 1) and a crescendo marking. Bass staff contains a harmonic accompaniment. The system concludes with a repeat sign.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with two first endings, marked '1.' and '2.'. Bass staff contains a harmonic accompaniment. The system concludes with a repeat sign.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (3, 2, 1) and a crescendo marking. Bass staff contains a harmonic accompaniment. The system concludes with a repeat sign.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (5, 4, 3, 2, 1) and a crescendo marking. Bass staff contains a harmonic accompaniment. The system concludes with a repeat sign.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings (3, 2, 1) and a crescendo marking. Bass staff contains a harmonic accompaniment. The system concludes with a repeat sign.

## TRIO.

## Cantabile.

First system of musical notation for the Trio section, Cantabile tempo. It features a piano introduction with a forte (*f*) dynamic in the right hand and a fortissimo (*ff*) dynamic in the left hand. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The system ends with a tenuto (*ten.*) marking and a fermata over a whole note chord.

Second system of musical notation for the Trio section, Cantabile tempo. The right hand continues with a melodic line, featuring a tenuto (*ten.*) marking and a fermata. The left hand provides harmonic support with chords and moving lines. The system ends with a tenuto (*ten.*) marking and a fermata over a whole note chord.

Third system of musical notation for the Trio section, Cantabile tempo. The right hand continues with a melodic line, featuring a tenuto (*ten.*) marking and a fermata. The left hand provides harmonic support with chords and moving lines. The system ends with a tenuto (*ten.*) marking and a fermata over a whole note chord.

## Maestoso.

Fourth system of musical notation for the Trio section, Maestoso tempo. The right hand begins with a crescendo (*cresc.*) marking and a forte (*f*) dynamic. The left hand has a forte (*f*) dynamic. The system ends with a tenuto (*ten.*) marking and a fermata over a whole note chord.

Fifth system of musical notation for the Trio section, Maestoso tempo. The right hand continues with a melodic line, featuring a tenuto (*ten.*) marking and a fermata. The left hand provides harmonic support with chords and moving lines. The system ends with a tenuto (*ten.*) marking and a fermata over a whole note chord.

First system of musical notation, measures 1-4. Treble and bass staves. Includes fingerings, slurs, and dynamic markings like 'f' and 'ten.'

Second system of musical notation, measures 5-8. Treble and bass staves. Includes fingerings, slurs, and dynamic markings like 'f' and 'ten.'

Scherzando.

Third system of musical notation, measures 9-12. Treble and bass staves. Includes fingerings, slurs, and dynamic markings like 'f' and 'ten.'

Fourth system of musical notation, measures 13-16. Treble and bass staves. Includes fingerings, slurs, and dynamic markings like 'f' and 'ten.'

Fifth system of musical notation, measures 17-20. Treble and bass staves. Includes fingerings, slurs, and dynamic markings like 'f' and 'ten.'

## Maestoso.

The musical score is written for piano and consists of six systems of music. The tempo is marked 'Maestoso.' and the dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as notes, rests, slurs, and fingerings. There are also markings for 'Red.' and '\*' throughout the piece.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various fingerings (1-5), slurs, and accents. Dynamics include *f* and *ff*. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

Second system of musical notation, continuing the piece with similar notation and dynamics. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various fingerings (1-5), slurs, and accents. Dynamics include *f* and *ff*. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various fingerings (1-5), slurs, and accents. Dynamics include *f* and *ff*. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various fingerings (1-5), slurs, and accents. Dynamics include *f* and *ff*. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

L. B. Ewen:

**Moderato**  - 100.

This page contains five systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece features complex harmonic textures with many chords and arpeggios. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'Ped.' and asterisks. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *dim.* (diminuendo). The page is numbered 1423-9 at the bottom.

Tempo di valse.  $\text{♩} = 80$ .

Valse.

First system of musical notation. Treble and bass staves. Treble staff has a *p dolce.* marking. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

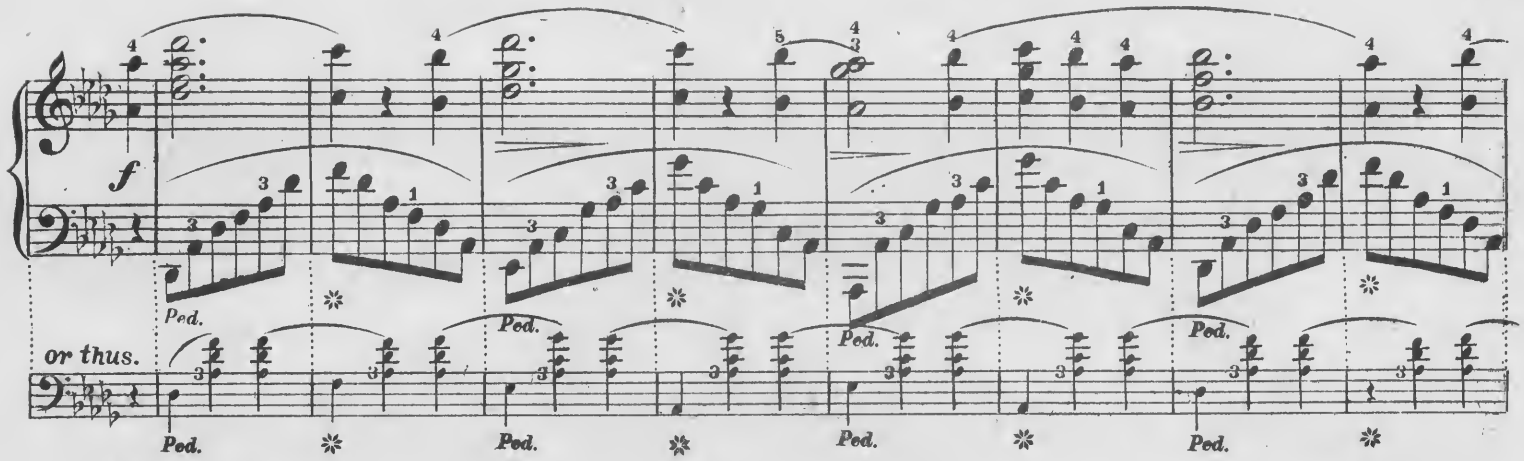
Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

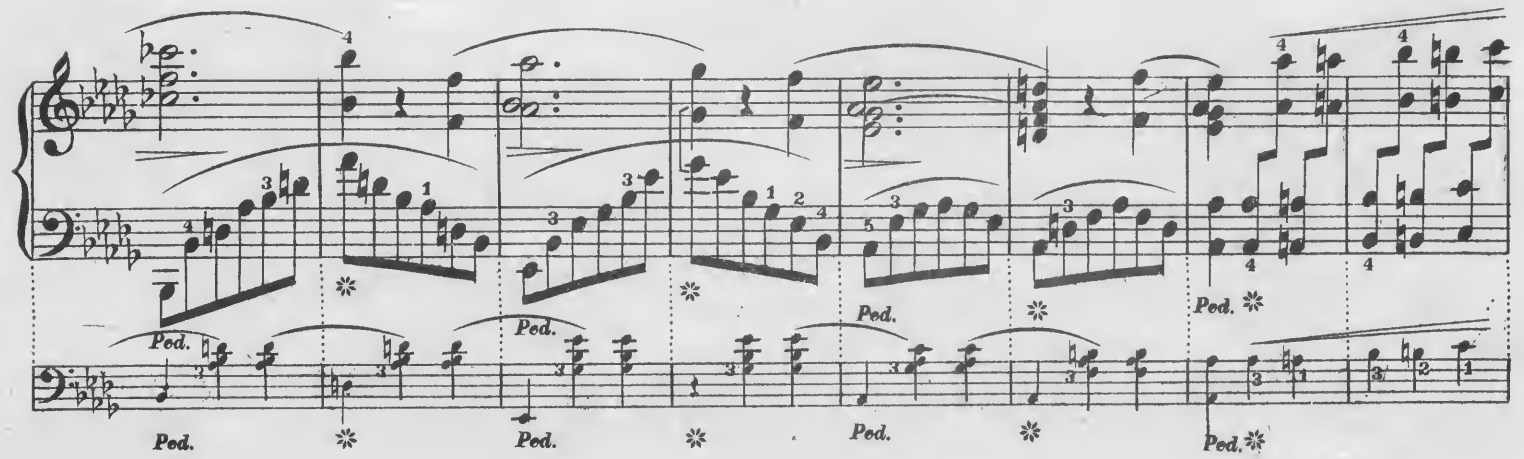
Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *cres.* marking. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff.

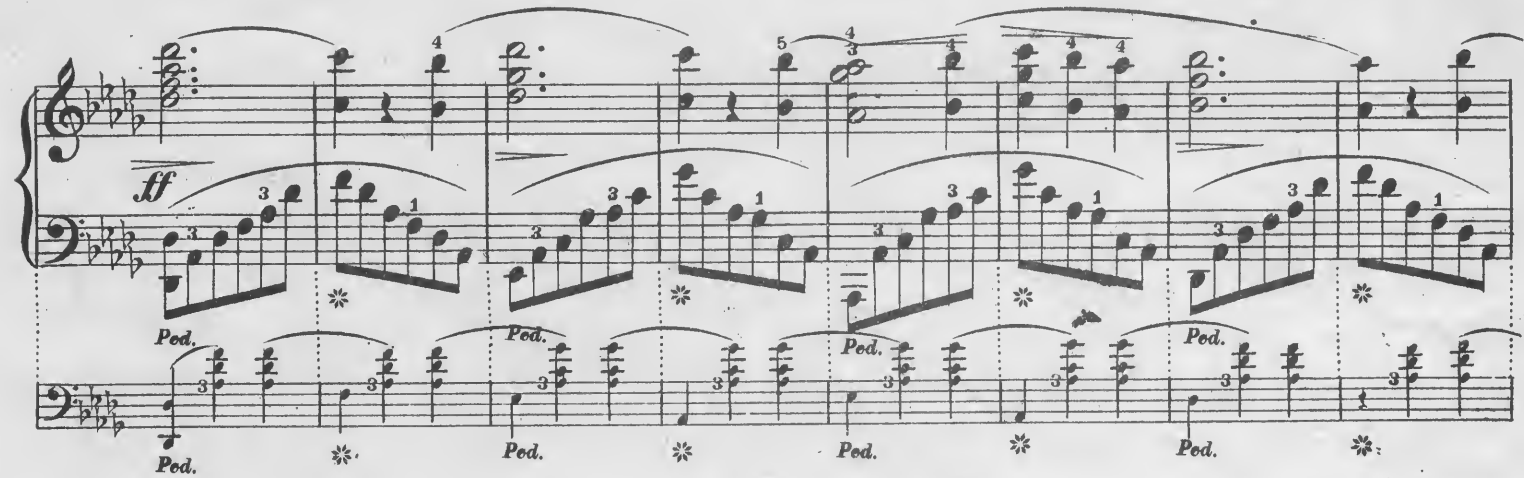




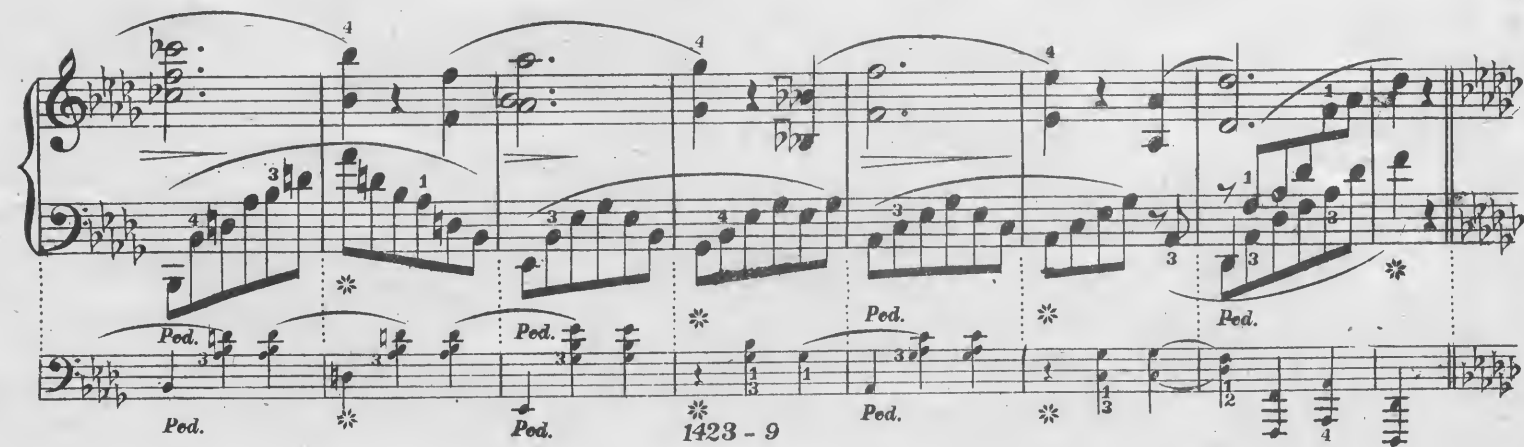
First system of musical notation. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. The lower staff is in bass clef. The system begins with a forte (*f*) dynamic marking. The music features a series of chords and arpeggiated figures in the right hand, and a continuous eighth-note pattern in the left hand. Pedal points are indicated by "Ped." markings below the left staff, with asterisks marking specific measures. The system concludes with a measure marked "or thus." followed by an alternative phrasing.



Second system of musical notation, continuing the piece. It maintains the same instrumental and key signature. The right hand continues with complex chordal textures, while the left hand's eighth-note pattern is sustained. Pedal markings and asterisks are used to denote specific harmonic and rhythmic points throughout the system.



Third system of musical notation. This system introduces a fortissimo (*ff*) dynamic marking. The musical texture remains consistent with the previous systems, featuring dense chords and a steady eighth-note accompaniment. Pedal markings and asterisks continue to guide the performer through the harmonic structure.



Fourth system of musical notation, the final system on this page. It concludes the musical phrase with a final cadence. The notation includes various fingerings and articulation marks. The page number "1423 - 9" is printed at the bottom center of the system.

8.

*P*

— — —

100

*cantabile.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*a tempo.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

**Con Brio.**

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*scherzando.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



The musical score consists of six systems of staves. The notation is complex, featuring many chords and arpeggios. Pedal markings ('Ped.') are placed below the bass staff in various systems, often accompanied by an asterisk (\*). The first system has a 'p' marking. The second system has a 'f' marking. The third system has a 'p dolce.' marking. The fourth system has a 'cres.' marking. The fifth system has an '8-' marking. The sixth system has a 'cres.' marking. The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p dolce.* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*8-* *cres.* *Ped.* \*



[illegible]

The musical score for "The Rose Tree" is presented in three systems. The first system consists of a grand staff with a treble and bass clef, featuring a melody in the treble and a bass line with triplets and sixteenth notes. The second system is a single staff with a bass clef, labeled "or thus." and showing an alternative bass line with triplets. The third system continues the bass line with triplets. Pedal points are indicated by "Ped." and asterisks. The key signature is one flat (B-flat), and the time signature is 3/4.

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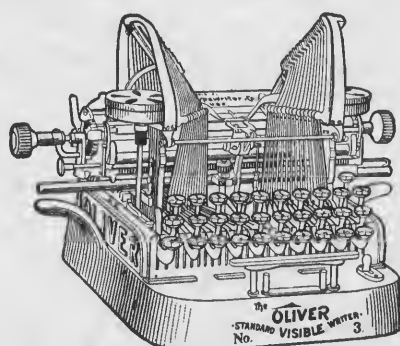
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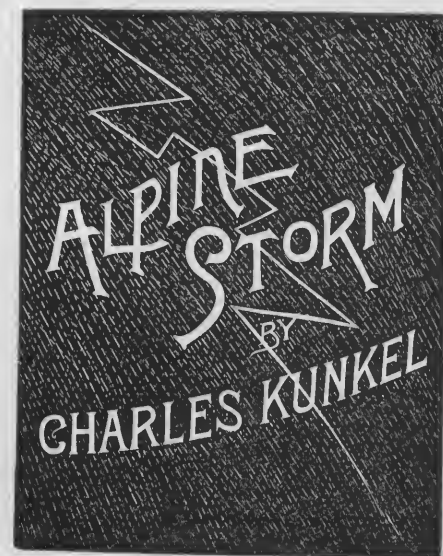
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# MUSIC AT THE WORLD'S FAIR.

The fact that no less than four great groups of statuary with the title "Music" grace the buildings of the Louisiana Purchase Exposition, gives some idea of the attention which this art receives at the Exposition. One of these groups decorates the main entrance of Festival Hall, the central structure of the central cascade feature of the Exposition. Festival Hall is to be the central home of music during the Exposition. Here in a circular building crowned by the largest dome on earth will be a great auditorium capable of seating in parquet, dress circle and balcony an aggregate of 3500 persons. Behind the great proscenium arch spanning the stage will be installed the largest organ on earth, with 10,059 set pipes, 99 mechanical stops, 140 speaking stops and 5 manuals. It has 12 more speaking stops than the giant at Sidney, Australia, hitherto the largest on earth. Here there will be a concert hall for such music as appeals, because of its classic and complicated character, to only a small constituency. Here also will be the offices of the musical staff of the Exposition.

Not only in Festival Hall but in beautiful music pavilions in various parts of the grounds will the Exposition visitor be regaled with music. In the center of the big bridges, which span the lagoons and supply access to the "Island Exhibit Buildings"—the Palace of Education and the Palace of Electricity—there will be beautifully arranged music pavilions, also in the sunken gardens and others at other convenient points. These pavilions are to be for band concerts only. In addition, many concessions will maintain orchestras or bands.

Three experts have planned the Exposition's musical features. George D. Markham, of St. Louis, is chief of the Bureau of Music; George W. Stewart, of Boston, is manager of the bureau; and Ernest R. Kroeger, of St. Louis, is director of programs and awards. An appropriation of \$450,000 has been made for the department. Contracts have been made with a number of bands of international fame, like that of Sousa. Two famous foreign bands of the calibre of the Garde Republicaine Band of Paris are included. These bands will play from the stands about the grounds. In addition band contests for prizes aggregating \$30,000 will be given in these stands.

In Festival Hall there will be choral contests for prizes aggregating \$25,000, organ

recitals by organists of international reputation and orchestral concerts. These orchestras will contain at least 85 musicians.

The programs for all these concerts will be drawn with extreme care. The open air music will be always of popular interest. The indoor concerts will include, in addition, selections of a more classical character, while severely classic productions, which are designed for musical education, will be confined to the concert hall which seats about 500 spectators.

To eliminate the annoyance at the indoor concerts arising from the continual movement of visitors out and in, an admission fee of 25 cents will be charged to Festival Hall. All the outdoor concerts will be free of charge,



STATUE OF MUSIC.

except perhaps, in some cases, a small charge for reserve seats.

In all these concerts a uniform basic pitch will be used. The musical authorities have decided in favor of what is technically called the "international low pitch", which is about half a tone lower than used by St. Louis bands at present.

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## UNVEILING WAGNER MONUMENT.

Andrew Carnegie, as director of St. Andrews University in Glasgow, will be at the the head of a deputation of thirty-one representatives of the British Musical Association to attend the unveiling of the Wagner monument in Berlin. It is said that the Court Master of Ceremonies has requested Mr. Carnegie's presentation to the Emperor during his visit.

The Wagner family, it appears, has refused to participate in the ceremonies of the unveiling, or in the musical congress incidental thereto. This refusal is due to the fact that the Emperor declined to accept the program offered by the family through Prof. Thode, son-in-law of Frau Cosima Wagner, showing the development of Wagner's genius. The Emperor said it would have required both the Royal Opera House and the Royal Theatre fourteen days to produce the program. Meanwhile the Emperor has arranged to unveil the monument.

Liszt's superb mass, known as the Graner-Festmesse, which is still music of the future for this country, was one of the notable features of the recent music festival at Basle, where it made a deep impression. This is the work of which Liszt used to say that he "prayed rather than composed" it. It is pervaded by an almost ecstatic ardor of religious feeling, and the critics, to most of whom the mass was a novelty, were delighted with the evidence of genuine inspiration that pervades its pages. One of them refers to its impressionistic character and the happy thoughts that appear here and there in it like improvisations.



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